

MSC
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op.10
1860



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FANTAISIE,

SUR LE "TROVATORE", DE VERDI.

PAR

F. BELLOTTA.

OP. 10.

MAESTOSO.

INTRODUCTION.

ff

ff

p

cres.

Glissex.

Loco.

pp L.H.

p

marcato il basso.

cres.

pp

The musical score is written for harp and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4.

System 1: The first system features a treble and bass staff. The treble staff contains a series of ascending and descending sixteenth-note patterns. The bass staff has a few notes. A *cres.* marking is present at the end of the system.

System 2: The second system continues the sixteenth-note patterns in the treble staff. The bass staff has a few notes. A *pp* marking is present at the beginning, and a *cres.* marking is at the end.

System 3: The third system continues the sixteenth-note patterns in the treble staff. The bass staff has a few notes. A *poco a poco.* marking is present in the middle of the system.

System 4: The fourth system features a treble and bass staff. The treble staff contains a series of ascending and descending sixteenth-note patterns. The bass staff has a few notes. A *ff* marking is present at the beginning, and a *ff con fuoco.* marking is in the middle.

System 5: The fifth system continues the sixteenth-note patterns in the treble staff. The bass staff has a few notes. A *ff* marking is present at the beginning, a *pp* marking is in the middle, and a *dim.* marking is at the end.

System 6: The sixth system features a treble and bass staff. The treble staff contains a series of ascending and descending sixteenth-note patterns. The bass staff has a few notes. A *p* marking is present at the beginning, a *Veloce.* marking is in the middle, and a *Lento.* marking is at the end. The system concludes with a double bar line.

ANDANTINO.

The musical score is written for a harp and consists of six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ANDANTINO'. The first system includes the instruction 'Etouffe...' with a dashed line and 'p dolce.' with a slur. The second system has a 'p' marking. The third system features a 'dim.' marking. The fourth system has a 'dim.' marking. The fifth system has a 'dim.' marking. The sixth system has a 'dim.' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.



The musical score is written for Harpe (Harp) and consists of six systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The tempo and style are indicated by the word *marcato* in the first system. The first system also includes the instruction *il canto* with a melodic line. The second system continues the melodic and harmonic development. The third system features a melodic line with a *pp* (pianissimo) dynamic marking and a *gva* (grave) tempo marking. The fourth system continues the melodic and harmonic development. The fifth system features a melodic line with a *gva* (grave) tempo marking. The sixth system continues the melodic and harmonic development.

First system of musical notation for Harpe. The treble staff begins with a *gru* marking. The bass staff has a *p* marking. The system concludes with a *pp* marking.

Second system of musical notation for Harpe. The system concludes with a circled *X* mark on the right margin.

Third system of musical notation for Harpe. The bass staff features a *p* marking. The system concludes with a circled *X* mark on the right margin.

Fourth system of musical notation for Harpe. The treble staff is marked *ANDANTE*. The bass staff includes the markings *pp* *morendo* and *ppp*. A note in the treble staff is marked *(Fix 22)*.

Fifth system of musical notation for Harpe. The treble staff begins with a *f* marking. The bass staff has a *f* marking. The system concludes with a circled *X* mark on the right margin.

The musical score is written for a harp and consists of six systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical symbols such as triplets and slurs. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), and *Deciso.* (decisive). The tempo/mood marking *molto leggiero.* (very light) is present. The key signature is one flat (B-flat). The score is written in a single system, with the left and right hands indicated by the clefs.

ff *Otez D⁴*

ff *pp* *L.H.* *molto leggiero.*

ff *Deciso.*

ALLEGRO.

qua

-con brio. L.H.

qua

The musical score consists of six systems of grand staves. The first system includes the tempo marking 'ALLEGRO.' and the instruction '-con brio. L.H.' with a 'qua' marking above the treble staff. The notation is dense, featuring many beamed sixteenth and thirty-second notes, particularly in the right hand. Dynamic markings include 'ff' (fortissimo) in the fifth and sixth systems. The piece concludes with a 'Fine.' marking at the end of the sixth system.

A CATALOGUE OF HARP SOLLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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a Fantasia, dedicated to Thalberg.....	5 0
b Introduction and variations on a favourite Air of Bellini.....	4 0
c Marche favorite du Sultan	2 6
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b WELSH MELODIES:	
1. The rising of the sun.....	2 6
2. Of noble race was Shenkin	2 6
3. Ap Shenkin.....	2 6
4. Poor Mary Anne	2 6
5. Love's fascination	2 6
6. Sweet Richard	2 6
b Aptommas's polka	3 0

BELLOTTA, F.

b Gaiop brillant	2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi	3 6

BOCHSA, N. C.

b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia).....	2 6
2. O divina Agnese (Beatrice di Tenda)	2 6
3. Com'è bello (Lucrezia Borgia)	2 6
4. Meccò & Voga voga luna (La Straniera).....	2 6
5. March & Pas redoublé (Saffo)	2 6
6. Voga, voga, & Sogno talor (Parisina).....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2 6
8. Ah! tu sei (Parisina)	2 6
9. Quanto è bello (L'elisire d'amore).....	2 6
10. Io l'udia (Torquato Tasso).....	2 6

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1. My own blue bell.....	2 6
2. The bridal ring	2 6
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4. March in the old Irish style.....	2 6
5. Souvenir à l'Ecosaise	2 6
6. The wild white rose	2 6
7. Rondo à la villageoise	2 6
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--	-----

c Cease your funning. (Variations as sung by Mrs. Salmon) ..

	2 6
--	-----

c Grand military march

	2 0
--	-----

c Grand parade march

	2 6
--	-----

d L'encouragement. Simple melodies arranged in a most easy style

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	4 0
--	-----

c Petit souvenir (Tyrolienne de Guillaume Tell)

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c Tartar divertimento (introducing the Tartar drum)

	2 6
--	-----

c The celebrated Rossignol waltz

	1 6
--	-----

c The last new French march

	2 6
--	-----

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b Amor! possente nome. Petite fantaisie	3 0
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3. Bardic relics, No. 1. Sweet Richard	3 0
4. Bardic relics, No. 2. Nos galan	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol ..	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin ..	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
8. Bridal march	2 6
9. Chant des Croates (J. Blumenthal)	3 0
10. Don Pasquale. Fantasia	3 0
11. Gems of Irish melody, No. 1	2 0
12. Gems of Irish melody, No. 2	2 0
13. God save the Queen. Variations	3 0
14. Gondolier row. Variations	3 0
15. Grand American march	2 6
16. Il trovatore (The prison scene)	3 0
17. Kathleen Mavourneen and Dermot astore	3 0
18. L'elisire d'amore. Fantasia	3 0
19. La gitana. The new rachucha	2 6
20. Les noces. Fantasia, introducing Danish air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
22. Rousseau's dream. Capriccio	3 0
23. The bloom is on the rye (Bishop)	3 0
24. The light of other days (Halle)	3 0
25. The old house at home (Loder)	3 0
26. Victoria march (introducing "The brave old oak") ..	3 0

CHIPP, T. P.

b I love but thee (T. Moore). Introduction and variations	3 0
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DUSSEK, O. B.

d THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan.....	1 0
2. The rising of the lark.....	1 0
3. March of the men of Harlech.....	1 0
4. Lilla's a lady	1 0
5. Savourneen deelish	1 0
6. La rosa waltz	1 0

GODEFROID, FELIX.

b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b Norma. Fantasia on Bellini's opera.....	4 0

HOLST, GUSTAVUS VON.

c "ETRENNES AUX DAMES" Select airs, &c.:	
1. True love. German air.....Keller	2 6
2. Le vaillant troubadour.....	2 6
3. The farewell of Raoul de Concy.....Blangini	2 6
4. Le départ du jeune Grec	2 6
5. Adolphe. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stanco di pascolar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

HUNT, W. R.

c The blue bells of Scotland. Introduction and variations....	3 0
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LABARRE, THEODORE.

b Non più mesta. Fantasia on Rossini's air.....	3 0
b The last rose of summer. Variations.....	2 6
b There is no home like my own. Variations.....	2 6

MEYER, F. C.

b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0

OBERTHÜR, CHARLES.

b Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi	7 0
b Op. 29. La mélancolie de F. Prume. Transcription	2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie..	5 0
b Op. 51. La belle Emmeline. Impromptu.....	3 6
b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade	3 6
2. La coquette	2 0
3. La consolation	3 0
b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adela	3 0
2. The first violet.....Mendelssohn	2 0
3. Zuleika	2 0
4. Cooling zephyrs.....Schubert	2 0
5. The huntsman, soldier, and sailor	2 6
6. A ride I once was taking (Trab, trab)	2 0
7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine.....Speyer	3 0
9. From the Alp the horn resounding	2 6
10. With sword at rest (The standard bearer) Lindpaintner	2 0
11. When the swallows fly towards home (Agathe)	2 0
12. Oh! wert thou mine for ever	2 0
c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ye flow'rets that to me she gave.....	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:	
1. Grace	2 6
2. La fontaine	3 0
3. Si oiseau j'étais	2 0
c Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle Laute, lisle lide	3 0
3. Virgo Maria (O Sanctissima)	3 0
c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
2. Sorrow and relief	2 6
3. Cradle song	2 6
a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2 6
b Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque.....	3 0
3. La gazelle	3 0
b Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Aids from "The creation" (Haydn)	4 0
5. Vital spark of heavenly flame.....	2 6
6. Agnus Dei (Mozart)	2 6
b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued.

b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	2 0
2. She was a creature strange as fair	2 0
3. 'Tis sweet when in the glowing west	2 0
b Op. 132. Nereides. Sketch	3 0
b Op. 142. L'invitation del gondoliere. Sketch	3 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi	3 0
b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	2 6
1. Ah! che la morte.....Trovatore	
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar.....	Traviata
10. Libiamo (Brindisi).....	Traviata
11. Ernani involami.....	Ernani
12. Va pensiero	Nabuco
b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	2 0
2. Murmuring waves	2 0
3. My bark glides through the silver wave	2 0
4. Water sprites	2 0
b Op. 159. Andalusia. Bolero brillant	4 0
b Op. 166. The keel row. Fantasia	4 0
b Op. 167. Santa Lucia. Neapolitan air	4 0
b Op. 170. Un ballo in maschera. Fantaisie	4 0
b Songs without words:	
1. Dans ces instants où le cœur pense	2 0
2. Ich denke dein, wenn durch den Hain der Nachtigal ..	2 0
3. Eilende Wolken, Segler der Lüfte	2 0
4. Emelina	1 0
5. Selige Tage	1 0
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	2 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	2 6
12. Au bord du Rhin	2 6
13. Au bord de la Lahn	2 6
14. Au bord de la Nahe	2 0
15. Au bord du Neckar.....	1 0
16. Auf leichtem Zweig	1 0
17. Ah! be not sad	2 0
18. Remind me not	1 0
b "VOYAGE LYRIQUE." Twenty-four National Airs.....each	3 0
1. Norway.....	
2. Sweden.....	
3. Denmark.....	
4. Russia (God save the Emperor).....	
5. Prussia.....	
6. Prussia.....	
7. Poland.....	
8. Saxony.....	
9. Bavaria.....	
10. Austria (Haydn's hymn).....	
11. Hungary.....	
12. Sardinia.....	
13. Romagna.....	
14. Naples.....	
15. Spain.....	
16. Portugal.....	
17. Switzerland.....	
18. France (La Marseillaise).....	
19. France (Les Girondins).....	
20. Belgium.....	
21. Holland.....	
22. England (Rule Britannia).....	
23. America (Hail Columbia).....	
24. England (God save the Queen).....	

STELL, W. H.

b My lodging is on the cold ground (variations)	3 0
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STREATHER, WILLIAM.

b Delh vieni alla finestra. Serenade from Don Juan	2 0
a Home, sweet home, of Thalberg, transcribed	5 0

TAYLOR, GERHARD.

a Com'è gentil (Don Pasquale). Transcription	2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
a Rigoletto. Fantasia on Verdi's opera	5 0

THOMAS, JOHN.

b WELSH MELODIES. Transcribed:	
1. The ash grove.....	3 0
2. The bells of Aberdovey	3 0
3. Sweet melody, sweet Richard.....	3 0
4. The rising of the sun.....	3 0
5. The march of the men of Harlech.....	3 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan.....	3 0
8. Love's fascination	3 0
9. The rising of the lark	3 0
10. The camp (Of noble race was Shenkin)	3 0
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 0
15. David of the white rock, or The dying bard to his harp	3 0
16. Over the stone	3 0
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0
b La source. Caprice of J. Blumenthal, transcribed	4 0
b The harmonious blacksmith, or Händel, transcribed	3 0

WRIGHT, T. H.

b Caledonian Fantasia, introducing favourite Scotch melodies..	4 0
b Com'è gentil (Don Pasquale). Fantasia	3 0
b Delh calma oh ciel (Otello). Transcription.....	2 6
b Fra poco a me ricovero (Lucia). Arranged	3 0



